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Live and work in Vienna, Austria. **Selected Solo Exhibitions:** 1998 'Percutaneous Delight', P.S.1 Contemporary Art Center, New York 2000 'The B-Thing', World Trade Center, New York 2002 'The Gift', Galerie Emmanuel Perrotin, Paris 2005 'Tantamounter 24/7', Leo Koenig Inc, New York 2005 'Sweatwat', Gagosian Gallery, London 2006 'Chinese/Synthese/Liver Cheese', Kunsthaus, Bregenz; 'Strozzo Papolozzo', Galeria Massimo de Carlo, Milan **Selected Group Exhibitions:** 2000 'In the Beginning was Merz', Sprengel Museum, Hanover 2001 'Total Osmosis', Venice Biennale; 'Playing Amongst the Ruins', Royal College of Art, London 2002 'The Chinese Telephone', Shanghai Biennale; 'Armpit', Liverpool Biennial 2005 'Performance', Performa, New York; 'Les Grands Spectacles', Museum der Moderne Kunst, Salzburg; 'Zapf de Pipi', Moscow Biennale 2006 'Mozart – Experiment Clarification', Albertina, Vienna **Selected Bibliography:** 2000 Stephanie Cash, 'Gelitin at P.S.1 and Spencer Brownstone', *Art in America*, February 2001 Meghan Dailey, 'Gelatin: Leo Koenig Inc', *Artforum*, December 2002 Seamus Kealy, 'Gelitin's Armpit: The Liverpool Biennial September 2002', *Flash Art*, July – September 2003 Allison M Gingeras, 'My Pop: Gelitin', *Artforum*, October 2005 Christina Romano, 'Gelitin: Rabbit', *Domus*, October

Gelitin create situations where people interact with one another, humorously abandoning decorum. Sharing relational art's interest in the construction of a convivial public space, Gelitin's practice is open to childlike excess. Their employment of heat and water or alterations in speed and scale produce physical effects that radically modify the perception of participants.

The performance and installation **Sweatwat** (2005) converted a London gallery into a private water park and sauna, with furniture stacked up on the flooded floor and a nude cello performance enhancing the sense of chaos and release. **Nasser Klumpatsch** (2004), 'a butterfly-wing-speed' trip from Vienna to Sofia on 50 cc mopeds, led the artists to places off the map, including a Hungarian village inhabited by the descendants of immigrants from the time of the Austrian-Hungarian empire. The encounters revealed the residues of European history and Gelitin's post-hippie nonchalance presented younger members of the village with an alternative model of Western European life. Sharing the generosity of works such as *Flux Car* (1964), invented by Ben Vautrier as a moving museum of Fluxus works, the journey also became an extension of the Situationist *dérive*, an aimless stroll around the city that led to the discovery of hidden layers of history.

Hase (Rabbit) (2005) played with the way in which Land artists endow specific sites with a sense of myth and magic. Just as Robert Smithson built his famous *Spiral Jetty* (1970) in the Great Salt Lake, Utah, Gelitin placed a gigantic stuffed pink rabbit on the hill overlooking Aetesia, a small village in Piemonte, Italy. This created a new focal point for a stream of people, who came to observe the rabbit's slow decay.

Additionally Gelitin's interest in amorphous states aligns their thinking to Smithson, who put forward the idea of sedimentation – 'oxidization, hydration, carbonization and solution' – as a means to comprehend the fluid processes of creative thought. Like Smithson's proposals, Gelitin's situations bring about a process of pulverization, which breaks down the original constitution of things to encourage an emergence of a new system. The water and mud covering the floor in **Sweatwat** and **Chinese Synthese Leberkase** (2006) respectively, dissolved participants' inhibitions, deregulating their movements and breaking down the distance between individual bodies.

Chinese Synthese Leberkase was inspired by a toilet that the artists found in China, a traditional latrine, over which was placed the frame of a Western-style toilet. This hybrid product of a culture undergoing major transformations provided the conceptual model for four heterogeneous installations, involving a public toilet, film theatres, paintings of collaged fragments embedded in lava to evoke various lives and a volcano in a mud pool. With their playful disregard for common sense, Gelitin restore tactility and reveal heterogeneous cultural practices while resisting the current flattening of space and standardization of pleasure. Their interventions, combining the conceptual with the sensuous, are inspired by the joy of life. * **Midori Matsui**



Hase (Rabbit)
 2005, drawing on paper, 104 x 74 cm framed